The Neo-Rumpeltonian Cubism Manifesto
(Recovered from a crumpled folder labeled “IMPORTANT / DO NOT UNDERSTAND”)

We, the Practitioners of Neo-Rumpeltonian Cubism, declare that reality has already been broken—our task is merely to rearrange the pieces poorly enough that the truth leaks out.

Where Cubism once fractured the visible world into planes, we go further:
we fracture the fracture.
We distrust the shard.
We question the angle.

1.1.1 I. The Object is Not Sacred

A face is not a face.
A guitar is not a guitar.
A chair is a suggestion that briefly achieved confidence.

All forms are provisional. If they resemble their source, this is an accident and should be corrected immediately.

1.1.2 II. Perspective is a Conspiracy

Single-point perspective was a mistake.
Two-point perspective was arrogance.
Three-point perspective was hubris.

We embrace **Infinite Misalignment**—every angle exists simultaneously and refuses to cooperate.

1.1.3 III. Geometry Must Be Slightly Wrong

Perfect cubes are dishonest.
Clean lines are propaganda.

In Neo-Rumpeltonian Cubism:

- Squares lean
- Circles hesitate
- Triangles regret their decisions

The viewer must feel that the shapes themselves are unsure why they are there.

1.1.4 IV. Time is a Smudge

Past, present, and future collapse into one unresolved moment.

A figure may:

- Face forward and backward
- Exist before it is drawn
- Continue after it is erased

Completion is an illusion. Every work is caught mid-collapse.

1.1.5 V. The Hand Must Be Visible (Even When It Isn’t)

Precision is failure.
Control is suspect.

The artist must appear:

- Overconfident in the wrong places
- Hesitant in the obvious ones
- Completely lost where clarity might help

This is not incompetence—it is **intentional misdirection of skill**.

1.1.6 VI. Reference is Both Required and Denied

Use references.
Deny using references.
Make the original artist uncomfortable.

The work must live in that uneasy space between homage and plausible theft.

1.1.7 VII. Color Has Opinions

Colors are not decorative—they are argumentative.

They should:

- Clash unnecessarily
- Agree briefly, then fall apart
- Suggest emotion but refuse to commit to one

If harmony appears, disrupt it.

1.1.8 VIII. The Viewer Must Work Too Hard

Understanding should feel like assembling furniture with missing instructions.

If the viewer says:

> “I think I get it… wait, no I don’t…”

—you have succeeded.

1.1.9 IX. Titles Must Mislead

The title is not a guide. It is a decoy.

A fragmented portrait may be titled:
“Still Life with Reasonable Expectations”

A chaotic abstraction may be titled:
“Accurate Diagram”

Truth is not the goal—confusion is.

1.1.10 X. Final Declaration

Neo-Rumpeltonian Cubism is not an evolution.
It is a derailment.

We do not refine Cubism—we interrupt it.
We do not clarify form—we complicate it until it collapses under its own certainty.

In the end, the goal is simple:

To create something that looks like it understands itself—
but clearly does not.

Signed,
The Unaligned Assembly of Slightly Wrong Angles